/211 cont./

visit, the chief's wife combs and oils their hair.

412 303 The combs (zĩhõ) consist of flat, sharpened splinters of palm wood, more rarely of taquara, which, with the flat sides laid on one another, are held together by two pairs of little sticks, one of which is fastened at the upper edge and the other at one-third of the height from the points. These splinters are interlaced with cotton threads in patterns. On either side two or three splinters project a bit above the upper edge. These extensions often bear bunches of feathers or red-colored cotton tassels and are usually connected with one another by a suspension thread. On the outer

415 531

Ill. 39 a, b.
Gourd vessels for hair oil.

412 [303] side of these lateral splinters, between the two cross-sticks, several intersecting threads are often stretched. The combs are always one-sided; only in the village on the Tapirapé mouth did I acquire a double-sided comb (Pl. 21, Ill. 1e). The shapes of the combs may be traced back to three basic types: a simple rectangular comb, wide combs with small curved lateral rods and converging teeth, and finally trapeze-shaped combs (Pl. 21, Ill. 1 a-d).

303 [824] The hair oil (tãli) is made from the seeds of palm fruits. The fruits of the coceiro (ãhãdẽtẽ), as well as of the tucum palm (hãlu), were mentioned. The oil is stored in special whole [415] [531] gourd-vessels (tãliluku), which are usually decorated with large designs made by peeling off the upper layer of the gourd rind (Ill. 39 a, b). Tufts of raw cotton are tossed into these oil-filled gourd vessels and now become saturated with oil. They

/211 cont./

303 are tossed in until there is no longer any liquid oil. For use, a [302] tuft is pulled out, squeezed out between the hands, and the oil is rubbed into the hair, on the skin of the body, mixed with pigments, etc. The tuft is again tossed into the gourd vessel.

302 b) Body hair. The beard growth is little developed. When a [142] small hair appears, it is plucked out. Cheek and chin hair allegedly does not grow at all among them; some, however, have short, faint /212/ mustache hairs. Since they find them ugly, however (they compared our mustaches with the long barbs of the [535] pirarara), they pluck them out. On the other hand, they are supposed to wear artificial beards of human hair in the cascudo dance, according to their statements. The mustache-like beard is placed between the lower lip and the chin, pulled up toward the ears, and fastened in back of the head with strings (1).

[113]

1. See Jahrbuch des Museums für Völkerkunde zu Leipzig, Vol. 3, 1910, p. 114.

Eye hair. Eyebrows and lashes are removed, and, to be sure, pulled out with the fingers. For this purpose, the fingers are first dipped in ashes, probably so that they will not slip off the smooth hair. This plucking is said to be very painful; it is undertaken even in the case of small children and repeated when the hair has grown in again. As a reason for it they could only say that they did not want this hair to grow. Why they do not want this, they could not explain.

142 The rest of the body hair is usually only slightly developed.
302 The fine hairs of the skin were scarcely to be seen. Underarm hair, too, was only slightly developed; its removal is left to the discretion of the individual. The pubic hair was heavily developed; it was not removed, as far as I could see, at least among the men.

302 c) Body painting. For body painting, red, black, and white color is used.

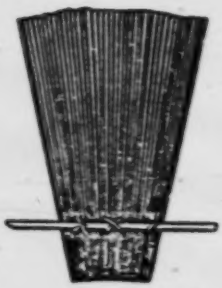
/298 cont./

286 [531] correspond to the other plaiting patterns such as we find on bows, lances, on baskets, fans, etc. The arm cuffs are crocheted over the club or the pestle; I never saw crocheting blocks such as Ehrenreich describes and illustrates in "Beiträge," Plate VII, Fig. 9. I did not observe nor could I find out how the thicker edge is made. The sample of crocheting (Ill. 149) is already more advanced and shows only how the meshes are made. Calf and ankle bands are crocheted directly on the body itself. They remain there until they become too tight; then they are carefully cut off, during which one pushes flat sticks underneath in order not to injure oneself. When they are crocheted on, the person concerned lies down on the mat in

• 303

Ill. 150. Small rod for making a comb.

Ill. 151. First interlacing of the comb rods.



Ill. 152. Fastening of the cross-rod.

Ill. 153 a, b. Cross-threads on the narrow edges of the combs.

286 the hut, has a bundle of coverings shoved under his knees, and has the bands crocheted by a female relative.

283 The various methods of knotting cotton threads into fringes and tassels is shown on Ills. 4 and 6 of Plate 45 (arm cuffs, calf hangings) and Ill. 68 (neck tassels).

303 K. Finally, comb manufacture should be mentioned here. Small fine wooden rods about 15 centimeters long and pointed at one end /299/ (Ill. 150) serve as the material. They are laid

[See P. 119 -- Analyst]

/299 cont./

303 next to one another and, at the place where the lower pair of cross-rods is fastened, lightly interlaced with cotton threads (Ill. 151). Then the two lower cross-rods are fastened over them, at first loosely with fine bast thread (Ill. 152), then permanently by means of a firm winding with cotton thread. Then the surface plaiting is put on; it is likewise only made by hand. Finally, the two upper cross-rods are put on and plaited over in the same manner as the lower ones. The patterns on the surfaces are the customary plaiting patterns. Cross-threads are often put on at the narrow edges (ill. 153).

237 [301] L. The feather technique. In fastening, arrangement, and color combinations of the feathers, the feather ornaments of the Karajá present a rich diversity, richer probably than in any other Indian tribe. As material they use white down feathers from ducks and diving birds, small fine red feathers, small body feathers from parrots of all kinds, wing and tail feathers from araras, vultures, owls, and herons. I did not observe any coloring of the feathers, on which Ehrenreich reported in "Beiträge," page [415] 14, nor was I able to find out anything about this. The down feathers are kept in special, small gourds which are closed with a wax knob or a bast stopper (Pl. 58, Ill. 3 a-c). The small fine red feathers are tied side by side on a string and wound spirally on a rod. Parrot feathers are placed in the baskets in small bundles or arranged fanlike side by side (Pl. 58, Ill. 8b). Wing and tail feathers are arranged in wings, and, indeed, in decreasing length. Two such wings are usually placed with one on top of the other, so that the rows of feathers descend in the opposite directions (Pl. 58, Ill. 8a). This kind of arrangement is very durable and at the same time makes it possible to find easily the very feathers required.

Usually the feathers are used in complete form. Sometimes, however, they are clipped, and, to be sure, in the long direction for arrow feathering, but crosswise for feather ornaments of all kinds. Whereas at present this clipping is done with the shears, the feathers were formerly singed off in order to obtain the desired shape.

/355 cont./

297 Karajá, the Šavajé are supposed to make such coverings, whereas the coverings with a wide, black center stripe come, not from the Šavajé, but from the Tapirapé.

184 [301] Even the smallest girls already wore firmly plaited, black belts which correspond to those of the Karajá. I did not see anywhere the loosely plaited string belts (Karajá, Ills. 30 and 31).

[291] Adult women wore the bast apron, called hăšiodă here, made mostly out of white and only rarely of reddish bast.

303 184 [302] The hair style does not show anything that is foreign to the Karajá. The combs are plaited by the men in the same manner as among the Karajá. Forms and designs correspond to the others; the decorating by means of feather clusters or bundles of cotton is rare, however.

[304] → The side cross-threads are also often absent.

302 184 Body painting is identical with that of the Karajá. As oil, coconut oil is used; as color, chiefly urucú, which, with the seeds removed, is stored in huge hollow gourds.

Ill. 189 a, b.
Scarifier (b = back side).

301

Ill. 190.
Ear rod.

304 Scarification is also customary among the Šavajé. The instrument for it (lālēdjŭ; Ill. 189), however, is covered with a thin coating of wax on the entire back side (cf. Ehrenreich's specimens, Berlin 3953 a b, from the Karajá).

515 As for body care, it should be remarked that the Šavajé go to bathe in the lake every morning at sunrise, even when there is heavy fog over the water and it is very cold. They then warm and dry themselves at the hearth fire in the hut.